

THE CONVERSATION
827 Folsom Street
San Francisco, California 94107
415/989-0600

STAFF AND CREW LIST
PARAMONT RELEASE

Producer-Writer-Director	Francis Coppola
Co-Producer	Fred Roos
Associate Producer	Mona Skager
Location Coordinator	Alex Tavoularis
Production Manager	Clark Paylow
First Assistant Director	Check Myers
D.G.A. Trainee	Randy Carter
Production Supervisor	Gary Kurtz
Script Supervisor	Nancy Tonery
Production Designer	Dean Tavoularis
Art Director	
Wardrobe Supervisor	Aggie Rogers
Director of Photography	Haskell Wexler Bill Butler
Sound Mixer	Art Rochester
Gaffer	Colleen Campbell
Property Master	Ted Moehnke
Second Prop Man	Jimmy Pointer
Set Decorator	Doug von Koss
Editor	Walter Murch
Teamster Captain	Henry Travers
Casting Director/Production Assistant	Jennifer Shull
Technical Advisor	Leo Jones

THE CONVERSATION
Tentative Schedule

1st WEEK

LOCATIONS

Sunday, Nov. 26

(2nd Unit)

EXT. FINANCIAL DISTRICT - Mr. C's Bldg.

EXT. PARK CITY BANDSTAND - Golden Gate Park
(Mr. Nihill - 558-4268)

Monday, Nov. 27

(2nd Unit)

EXT. INT. ELECTRIC BUS #1 -
(Frank Baurer - 558-3795)
(Mr. Rockwell - 558-4981 Ext. 2301)

EXT. HARRY'S NEIGHBORHOOD -

INT. " " MARKET -

Tuesday, Nov. 28

(2nd Unit)

EXT. INT. ELECTRIC BUS #2 -
(Frank Baurer - 558-3795)

EXT. AMY'S APT. BLDG.

EXT. STREET - Mr. C. (Mangled Car)

Wednesday, Nov. 29

(2nd Unit)

EXT. FINANCIAL DISTRICT -

EXT. Mr. C's BLDG. - STREET -

EXT. STOCK BROKERAGE FIRM -

EXT. INT. ELECTRIC BUS #3 -

Thursday, Nov. 30

(2nd Unit)

EXT. UNION SQUARE -
(Mr. Nihill - 558-4268 - or - Mario Cotruvo - 558-3027)

Friday, Dec. 1

(2nd Unit)

EXT. UNION SQUARE -

2nd WEEK

LOCATIONS

Monday, Dec. 4

(2nd Unit)

EXT. UNION SQUARE -

Tuesday, Dec. 5

and

(2nd Unit)

Wednesday, Dec. 6

EXT. UNION SQUARE -
(Mr. Nihill - 558-4269)

EXT. CITY OF PARIS BLDG. - Mgr. - Pierre Bouscaren
(Mr. Sheldon - 362-4500)

EXT. FITZHUGH BLDG. - 384 Post St. - Roof Location

EXT. MIRROR VAN

Thursday, Dec. 7

(2nd Unit)

INT. MIRROR VAN - (Warehouse Location) - (1969)

Friday, Dec. 8

(2nd Unit)

INT. AMY'S BLDG. - STAIRS - HALL - APT. -

3rd WEEK

LOCATIONS

Monday, Dec. 11

(1st Unit)

INT. AMY'S BLDG. - APT. -

Tuesday, Dec. 12

(1st Unit)

INT. Mr. C's BLDG. - LOBBY - ELEVATOR - NEWSSTAND -

Wednesday, Dec. 13

(1st Unit)

INT. Mr. C's BLDG. - RECEPTION AREA -
Corridors -

Thursday, Dec. 14

(1st Unit)

INT. Mr. C's BLDG. - DIRECTOR'S SUITE - OFFICE -

Friday, Dec. 15

(1st Unit)

INT. Mr. C's BLDG. - DIRECTOR'S OFFICE

4th WEEK

LOCATIONS

Monday, Dec. 18

(1st Unit)

INT. STOCK BROKERAGE FIRM

Tuesday, Dec. 19

(1st Unit)

INT. HARRY'S APT. BLDG. - HALL - STAIRS - APT -

Wednesday, Dec. 20

(1st Unit)

INT. HARRY'S APT. - KITCHENETTE - CLOSET -

Thursday, Dec. 21

(1st Unit)

INT. HARRY'S APT. - LIVING ROOM - STAIRS - HALL -

Friday, Dec. 22

(1st Unit)

EXT. TELEPHONE BOOTH -

INT. CATHOLIC CHURCH -

INT. LAUNDRY -

EXT. INT. PROJECTOR SLIDES -

NOTE: COMPANY CLOSED DOWN FOR XMAS - NEW YEARS HOLIDAYS -
DEC. 22nd to JAN. 2nd.

(10 DAYS OFF COUNTING SATURDAYS & SUNDAYS)

5th WEEK

LOCATIONS

Monday - Jan. 1st - New Year's Day

Tuesday, Jan. 2nd (1st Unit)

INT. HARRY'S WAREHOUSE -

Wednesday, Jan. 3rd (1st Unit)

INT. HARRY'S WAREHOUSE -

Thursday, Jan. 4th (1st Unit)

INT. HARRY'S WAREHOUSE -

Friday, Jan. 5th (1st Unit)

INT. HARRY'S WAREHOUSE -

6th WEEK

LOCATIONS

Monday, Jan. 8

(1st Unit)

INT. HARRY'S WAREHOUSE -

Tuesday, Jan. 9

(1st Unit)

INT. HARRY'S WAREHOUSE

Wednesday, Jan. 10

(1st Unit)

INT. HARRY'S WAREHOUSE

Thursday, Jan. 11

(1st Unit)

INT. WAREHOUSE

EXT. ALLEY - (Nite) -

Friday, Jan. 12

(1st Unit)

INT. PAUL'S CAR - STREETS - (Nite)

EXT. PAUL'S CAR and Mustang - STREETS -

7th WEEK

LOCATIONS

Monday, Jan. 15

(1st Unit)

INT. HILTON HOTEL LOBBY

INT. HILTON MAIN CONVENTION ROOM

INT. HILTON AUDITORIUM

Tuesday, Jan. 16

(1st Unit)

INT. HILTON MAIN ROOM - BAR

INT. HILTON BAR -

Wednesday, Jan. 17

(1st Unit)

INT. HILTON MAIN ROOM - BAR

INT. HILTON BAR -

Thursday, Jan. 18

(1st Unit)

INT. HILTON MAIN ROOM - LADIES ROOM

EXT. HILTON PARKING LOT - (Nite) -

Friday, Jan. 19

(1st Unit)

EXT. DOYLE MOTEL

INT. DOYLE LOBBY

INT. MOTEL CORRIDOR

8th WEEK

LOCATIONS

Monday, Jan. 22

(1st Unit)

INT. MOTEL ROOM B-5 -

Tuesday, Jan. 23

(1st Unit)

INT. MOTEL ROOM B-7 - BATH -

Wednesday, Jan. 24

(1st Unit)

INT. MOTEL ROOM B-7 - BATH - (MURDER SCENE Mr. C)

Thursday, Jan. 25

(1st Unit)

EXT. INT. ELECTRIC BUS #3

EXT. INT. ELECTRIC BUS #4

Friday, Jan. 26

(1st Unit)

EXT. STREET - PARK - (HARRY'S SCENE)

9th WEEK

LOCATIONS

Monday, Jan. 29

(1st Unit)

INT. HARRY'S APT. - (TAG) -

Tuesday, Jan. 30

(1st Unit)

PICKUP SHOTS IF NEEDED

Wednesday, Jan. 31

CLOSEOUT PRODUCTION - RETURN EVERYTHING

"THE CONVERSATION"

Harry's attache case for bathroom scene:

1. Earphones
 - A. MB type
 - B. Stetaset
2. Amplifier, Harry's special
3. Tube mic
4. Contact mic and spikes
5. Telephone test set
6. Extra wire
7. Male-to-male patch cable, tini plug
8. Assorted tools -- screwdrivers, pliers, etc.
9. Two types stickle back saw
10. Tags and air labels for case
11. Soldering iron and solder
12. Small box of plugs and jacks
13. Extra mics and wire tap instrument
14. Recorder and recorder cables
15. Attache case
16. Paper and mag in top
17. Fuller Earth
18. Plug material

Subject: THE CONVERSATION

To: Francis

From: Leo

Harry's Apartment Sections 354 through 371

Harry starts to "de bug" his room.

Enclosed is a work sheet normally used as a guide by technicians searching for clandestine eavesdropping devices. (Harry would probably not have such a sheet available in his apartment, but would approach these problems from memory.)

If you would like me to show you in more detail what is done or discuss if further please advise.

FARGO COMPANY

1162 BRYANT STREET • SAN FRANCISCO, CALIF. 94103

MR. FRANCIS FORD COPPOLA
THE CONVERSATION
827 FOLSOM STREET
SAN FRANCISCO, CALIF. 94107

has 000 of film



827 folsom street
san francisco, 94107
989-0600 cable az
telex 34-0147

Sat., Oct. 14, 1972 **San Francisco Chronicle** 15



Mr. and Mrs. Francis Ford Coppola in the lobby crush at the Mark Hopkins after the showing of "Roma"

AMERICAN ZOETROPE
FOLSOM 827

(Drum motion
picture)

989-0600

DEAN TAVOULARIS PLEASE CALL.....

has film
large frame
7 Electronic
Gomer
disclosure
435-2622 school?
848-4715 office Bul
film
LEIC - 72 Propagand-

S. Francisco
elec sur

Francis Frank Cappala opera

Paramount

Gene Hackman

Equipment

shops

(25th)

THE CONVERSATION

PROPS & SET PIECES *

11/6/72

(Required for Rehearsal)

1. UNION SQUARE 1 P. 1-11.

Panel truck van w/tape recorders - heat sets
Mark's lunch bag
Hearing aid tape
Shopping bag (Paul)
2 mics w/sights + bags
Cup hot coffee

2. BUS, MARKET, LAUNDRY P. 11-12

Bus
Tomatoes
Pork Chops
Can of beer
Laundry packages
Dish towel
Water glass

3. HARRY'S APARTMENT 1 P. 12-18

Harry's apartment
Mail box & letters
Apartment key
Wine bottle w/card
Phone
Pork chops
Tomato
Knife
Water glass

*Prepared from unrevised script (continued)

3. HARRY'S APARTMENT 1 P. 12-18 (con't)

Hard back chair

Broom stick

Cupcake on saucer w/4 candles

Goetner's gift - plastic Madonna

Saxophone

4. AMY'S PLACE

Bed

Oriental robe

New bottle of wine - Gift

Bathroom

Kitchenette

5. HARRY'S APT. 2 "Jazz Session" P. 22

Practical jazz record -- Saxophone

6. WAREHOUSE 1 P. 22-31A

Workbench

3 tape decks

Sofa

Magazine

Coffee urn - cups

Tape of Ann-Mark dialogue

7. UNION SQUARE 2 Pgs. 28, 29, 30, 31, 31A

8. TELEPHONE BOOTH P. 32
Telephones
9. STOCKBROKERAGE FIRM P. 33-35
2 bag lunches
10. ELEVATOR P. 35
Harry's pouch of tapes
11. DIRECTOR'S SUITE P. 36-38
Harry's pouch of tapes
Envelope of money
Offices - Desk
12. AMY'S ROOM STRIPPED P. 39-40
Clutter
Saucer w/bills
13. HILTON-AUDITORIUM P. 40-50
14. CONVENTION BAR-CROWDED CAR P. 50-55
Telephone
Walkie-talkie
Staff car
15. WAREHOUSE 2 P. 55-68
Warehouse
Record player
Records
4 bottles scotch
Glasses

(continued)

15. WAREHOUSE 2 P. 55-68 (con't)
Napkin - pen
(Prop shelf p. 63)
16. WAREHOUSE 2A P. 68-77
Ann-Mark tape
17. DIRECTOR'S SUITE 2 P. 79-82
Cash payment
Office desk
Tapes
18. CONFESSIONAL P. 82-83
19. DOYLE MOTEL P. 83-88
Key
Television
Bed w/blankets
Drill & Bug
Toilet
20. DIRECTOR'S RECEPTION AREA P. 88-89
21. HARRY-ANN MEETING P. 89-98
22. HARRY'S WAREHOUSE 3 "Realization" P. 98-101
23. DIRECTOR'S SUITE 3 P. 101-102
24. HARRY'S APARTMENT 3 "Finale" P. 102-106
Telephone



ATTN: CLARK PAYLOW
PRODUCTION MANAGER

PARAMOUNT PICTURES CORPORATION

TO WHOM IT MAY CONCERN:

This will advise that Paramount Pictures Corporation has a current policy of Public Liability Insurance covering all operations of Paramount Pictures Corporation in the filming of "THE CONVERSATION" #89675, in all states of the United States of America, and in most foreign territories as follows:

THE AETNA CASUALTY & SURETY COMPANY

Policy No. 61 AL95478 SRA (Y).....Exp. date: January 1, 1973

Comprehensive General	
Bodily Injury Liability	\$100,000/300,000/300,000
Property Damage Liability	100,000/100,000

THE AETNA CASUALTY & SURETY COMPANY

Policy No. 61 AL95479 SRA (Y).....Exp. date: January 1, 1973

Comprehensive Automobile	
Bodily Injury Liability	\$100,000/300,000
Property Damage Liability	100,000

Insurance conforming to Statutory Requirements for Workmen's Compensation is also carried covering the same operations in all states of the United States as follows:

THE AETNA CASUALTY & SURETY COMPANY

Policy Nos. 61 C13967 SRA & 61 CK13968 SSA...Exp. date: January 1, 1973

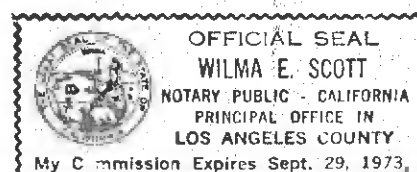
Employers' Liability	\$100,000
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A specific Certificate of Insurance will be provided at your request.

Billie Scott

Billie Scott,
Senior Insurance Analyst

State of California.
County of Los Angeles.
Date: November 8, 1972



Wilma E. Scott

Notary Public in and for said State



LEISURE TIME GROUP

5451 MARATHON STREET, HOLLYWOOD, CALIFORNIA 90038/TEL. (213) 463-0100

November 13, 1972

Mr. Leo Jones
Saber Labs Inc.
1150 Bryant Street
San Francisco, California

Dear Leo:

It is important that all of the equipment which you are supplying for use in this production is authentic, that is, equipment which would actually be used in the circumstances.

Many thanks for your attention and cooperation.

Sincerely,



Francis Ford Coppola

THE CONVERSATION
827 FOLSOM STREET
SAN FRANCISCO 94107

November 22, 1972

To: Dean Tavoularis

From: Leo

Subject: THE CONVERSATION

Regarding: Undercover Truck, photographic equipment needed.

1. 35 mm ; good quality reflex type camera w/a zoom lens or a 9" or 14" telephoto lens. Camera to look used....can be a Nikon, Exakta, Leica, or similar.
1. 16 mm, Silent movie camera w/turret lens and the following lens; 1", 3", and a 6". A single zoom lens could also be used in place of the turret.
1. Portable video camera and recorder battery operated. Akai VTS-100.
Note: This may or may not be operational in the truck depending on Francis's feel for the need.

The Akai Video Camera and Recorder is being sent in, however no arrangements have yet been made to obtain the other cameras.

Three (3) sets of C clamps with pan tilt heads to be clamped onto benches in truck to hold cameras while they are in use.

November 22, 1972

To: Francis

From: Leo

Subject: THE CONVERSATION

Regarding: Paul's vehicle, Vice squad (Vice detail)

In actuality it is a S.F.P.D. BSS unit (Bureau of Special Services). Probably for all intent and purpose "vice detail or squad" is sufficient to identify it for the audience, as only S.F.P.D. calls their vice detail, the Bureau of Special Services. They use two types of vehicles:

Bureau Car (Staff car): Basically an unmarked police vehicle that is fairly easily recognized because of its' lack of any accessories.

Undercover car: This type of vehicle has accessories on it and could be any of the more exotic models of Ford, Chevrolet, Plymouth, etc. It can be almost any car except it has a two way police radio concealed in the glove compartment. Vice details use both types depending on the case so either could be used in the picture.

The following would be an almost exact copy of the radio call to Headquarters that Paul would make concerning the car he is following: Note: (Normally when Paul would get into the car he would turn the police radio on from force of habit (his police training) but the volume would be so low that conversation could be carried on in the vehicle.. As his car would be on the detective channel, only occasional radio transmission (calls) would be heard in the background. When he goes to call headquarters he would turn up the volume first. His car would be ... Headquarter car One Eleven)

Paul: "Headquarter One Eleven to Headquarters"

HRO (Headquarter Radio Operator): "Headquarters to Headquarter One Eleven, go ahead"

Paul: "Headquarter One Eleven, I'm travelling eastbound on Oak from Masonic. I'd like a rolling 1028 and 1029, please, on California; Zebra, John, Adam, three, 0, six." Note: Whatever license plate is used, the above indicates a California License ZJA 306.

HRO: "Headquarters to Headquarter One Eleven, make and color of auto that you're following?"

Paul: "Headquarter One Eleven, I'm following a 67' Plymouth Baracuda eastbound on Oak from Masonic."

Short Pause

HRO: "Headquarters to Headquarter One Eleven, be advised that; Zebra, John, Adam, 306, shows a registered 67' Plymouth Baracuda, red in color, owner: Andrew Zelinski, 1825 Sanchez Street, San Francisco."

Special note: If the ultimate in realism is desired I can arrange for a former HRO policeman, who worked the radio room, to be used as the HRO voice.

from the desk of

LEO JONES

TO

Dave Krechman

Would you please sign the enclosed form
and return one copy to our office as
soon as possible. Thank you.

Leo

FOLLOW-UP COPY

November 24, 19 72

re: "The Conversation"

Gentlemen:

The following will confirm our agreement with regard to the above motion picture:

1. You acknowledge that you have read the script of the above picture which Francis Ford Coppola Productions, Inc. ("FFCP") intends to produce. You hereby consent to the use of the name, Uher, model 4000, in the aforementioned script and in connection with the picture.
 2. You hereby consent to permit FFCP to photograph the exterior and interior of the place of business known as _____, and to reproduce portions of said exterior and interior and to use and depict the name or other trade indicia thereof for purposes of close-up or other photography, should we deem same necessary, at our studios in San Francisco. It is understood and agreed that the photography contemplated at said place of business will be done on or about _____, 19 _____. It is expected that exterior and interior photography will take place during that period.
- The aforementioned photography is expected to be completed on the dates indicated, but in the event we are unable to commence or complete the photography on the above dates, you agree to make the said place of business available to us on such other dates that may be mutually agreed upon. FFCP agrees to promptly remove all of its equipment from your place of business at the end of each day of photography.
3. You will assist us in arranging for the employment of such security guards and maintenance personnel as may be necessary. FFCP agrees to reimburse you for any salaries, expenses, special insurance and the like incurred by you in and in connection with the making available of said premises and such necessary personnel.

4. You warrant that you are the owner and operator of said premises known as _____ and that you have the full right and lawful authority to enter into this agreement and that you are able to and hereby do grant the aforesaid rights, including the right to use said photography in connection with the production, distribution and exhibition in any manner whatsoever (including without limitation by the projection, transmission, reproduction and exhibition by television or any other process of transmission now known or hereafter to be devised) and the advertising, publicity and exploitation in any manner whatsoever (including without limitation by the projection, transmission, reproduction and exhibition by television or any other process of transmission now known or hereafter to be devised) of the above picture. This agreement shall enure to the benefit of FFCP, its successors and assigns.

5. FFCP agrees to indemnify you and hold you harmless against any and all damages to said premises or injuries to your or our personnel occurring during said photography and attributable thereto.

6. The undersigned agrees to and does hereby waive, release and relinquish, as to you and your respective heirs, administrators, successors, assigns, officers, directors, shareholders, employees and representatives, any and all claims, demands, causes of action, liabilities and/or obligations (whether or not well founded) and any and all damage, loss, cost or expense, arising out of or in connection with any use made by you or by any of the foregoing persons of the premises known as _____

_____ (address) or arising out of or in connection with any injury to person or property which I have sustained or may hereafter sustain, in connection with the motion picture presently entitled "The Conversation".

If the foregoing correctly sets forth our understanding and agreement, please signify your agreement thereto by signing below at the place indicated therefor.

Very truly yours,

FRANCIS FORD COPPOLA PRODUCTIONS, INC.

By _____

(title)

Associate Producer

ACCEPTED AND AGREED TO:

By _____

(title)

The Conversation - Props list

LOAN	OWNER	GIVEN TO
Republican Lic. plate -	Leo	Ted. M.
2 Telephone test sets	Fargo	Ted
Ball and Chain	Fargo	Ted
Scrambler mock-up	Fargo	Ted
3 sets earphones	Fargo	Doug Van Koss
1 Siberian Ashtray	Ted. Y.	Doug
Hitachi recorder with mic.		
Cony transmitter, extra batteries, 2 cassettes, earplugs, etc.	Fargo	Gene Hackman
2 4000L Uher	Fargo	
1 4000IC Uher with batteries	Fargo	
1 Heathkit powerconverter	Fargo	
1 Brush earphones	Fargo	
2 Louisiana lic. plates	Bill Bennett	
1 Camera Hold	Bill Bennett	
14 slides of undercover truck	Bill Bennett	
Paul's attache case less rec.	Fargo	
1 CM 300 carrying case	Fargo	
1 Lic. plate, Arizona LLA-652	Bob Martin	
1 Tool pouch	Fargo	
3 Amfex C60 cassettes	Fargo	
Misc. input coils, cables, Y cable, etc.	Fargo	

The Conversation - Props list

Invoice 25206, Dec. 5, 1972 - attached

OTHER CHARGES

	AMOUNT
2 Traffic cones	2.00
4 Boxes empty and with 5" reel	1.00
Flashbulbs	1.00
minature belt straps	

Additional work on 2nd parabolic mic 3 Hours

Plastic dome 15.45

TO: Mr. Francis Coppola
827 Folsom Street
San Francisco, CA 94107

DATE: December 11, 1972

FROM: Leo Jones

SUBJECT: "The Conversation"

You asked for a couple of situations where Harry may have done some "bugging" that resulted in someone's death.

There is a good chance that "bugs" may have been used in these cases to confirm the fact that they "needed" killing in the eyes of the perpetrators or persons who ordered the killings. There is a long history of Union killings.

NOTE: I do not have copies of the enclosures. One was from the last issue of LIFE magazine, about ten days ago, dealing with the various killings over the years in the United Mine Workers Union (last big one was the Yablonski killing). The second article (S. F. Examiner article 7 days ago) dealt with the death of two Union organizers in Sacramento who were attempting to organize the Gambling Club Employees in Reno.

TO: Mr. Francis Coppola
827 Folsom Street
San Francisco, CA 94107

DATE: December 11, 1972

FROM: Leo Jones

SUBJECT: "The Conversation"

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SURVEILLANCE REPORT
December 11, 1972

PLACE: Union Square, San Francisco

TIME: Approximately 12 noon.

DATE: December 8, 1972

SUBJECTS: Woman, white, short, slight build about 22 years of age wearing red coat, fur trim. Male, white, slight build, grey business suit, mod glasses, gold rim; approximately 26 years of age.

Equipment used: Surveillance undercover truck, two long-range microphones, transmitter to the agent with concealed recorder in shopping bag.

Began sound surveillance pick up at 12:03 P.M. Subjects met near Dewey monument in the square, walked continuously about square in an effort to avoid detection. Recordings made and enclosed.

Broke off audio surveillance at 12:27 P.M. Tapes enclosed.

Telephone surveillance has been continuous, on around-the-clock basis. Tapes enclosed.

TO: Chuck Meyer
The Conversation
827 Folsom Street
San Francisco, CA

DATE: December 11, 1972

FROM: Leo Jones

Per our conversation, enclosed is Steve Silen's card. He is a 32-year old Broker-Banker type and would like to be an extra when you're shooting at One Embarcadero; he works in the bank there and is readily available. Also, he can probably round up additional "extras" if needed in a hurry.

TO: FRANCIS
"The Conversation"

DATE: DECEMBER 15, 1972

FROM: LEO

SUBJECT: Harry's Keys

Harry should be carrying keys to his paranoid world. He would always have them as they are the keys to:

- his apartment
- warehouse (outside door)
- truck
- work shop
- inner store room
- equipment cases
- Bank safe deposit box
- file cases at warehouse
- other cabinets at warehouse

Meredith, at the warehouse scene, would get these out of his pants and use them to open up everything.

These keys could slip out of his pocket during the struggle on Mr. C's office stair case and Harry retrieve them. Also they are on a very secure ring and therefore a little awkward and bulky so Harry would take them out of his pocket when he arrives at his apartment. When he has visitors at the apartment, he would put them back in his pocket before answering the door.

Again, when Harry is in the motel bathroom listening through the wall, he may find the keys in his pocket in the way (sitting on them) so he may take them out of his pocket and put them next to him.

TO: FRANCIS

DATE: 12/19/72

FROM LEO JONES

RE: THE CONVERSATION

Per Pat Smith's phone request for duplicates of interoffice memos sent to you:

The suggestions were made after reading the second (red book) draft, all prior to Final Draft of November 22.

THE CONVERSATION

PAGE 68

#149

HARRY: "I tracked them with a three stage directional microphone plugged into a cryagenic low noise mosfet amplifier and then into a high band transmitter, all my own design. Then I picked up another 20% just conventionally tailing them. Paul did it."

Note: Cryogenic and mosfet are very "state of the art" and only the most sophisticated engineers would probably realize that it still would not be possible. If the word cryogenic is too heavy it can be left out but "mosfet" should be left in.

TO: Francis Coppola

DATE: December 26, 1972

FROM: Leo Jones

SUBJECT: The Conversation

I believe the script mentions Al's Trans Bay Tavern. I don't think Harry being paranoid and not wanting people to find out his business would go to a place like Al's where you have various news broadcasters from the television media handing out (Channel 9). I checked further and found that a block from the Kansas Street warehouse on the corner where two electric bus lines terminate is a bar and restaurant called The Fabulous Greek. This would be more in keeping with Harry's personality; he would stop off there for a drink on the way home, and even occasionally eat there as it is near his place of business in an industrial neighborhood and people would not be prying into his business.

I checked and found that the people in the neighborhood refer to the place as Nick the Greek's; the owner of the place is a person by the name of Nick.

November 2, Final Draft of the screenplay:

Page 58, last line --

Stanley: "Ten-four, ten-four."

One of the reasons for using "ten-four" as an off signal is the fact that it doesn't have to be repeated. Therefore, Stanley being acquainted with electronics, would only say it once.

Also on page 58, the prop mentioned is a loudspeaker. Actually the prop should be a small, hand-held crystal controlled receiver with a loudspeaker built into it. The act being performed here is illegal and it would hardly be conceivable they would put it out over a loudspeaker for all to hear. It would come in on a small set, loud enough for the people in the area to hear -- something like a small hand-held radio.

Page 60, Scene 132 --

Paul's staff car (In San Francisco it would be known as a bureau car. There would be no code number on the side of it as it is known in law enforcement as an "unmarked car.").

Page 61B, Scene 141 --

Paul (into the phone): "Thanks fellas."

This would be an unheard of phrase as he would be speaking to only one person and the common language would be "Thanks" or "Thank you."

Page 62 --

Moran: "...Harry, you got a nice place here."

Industrial spies, as well as law enforcement and even the CIA refer to work areas like Harry's as "shops." A change would be "Harry, you got a nice shop here."

Page 65 --

Meredith: "Oh Christ, that's all I need. A hot date with the Vice Squad."

If Meredith is a worldly woman, she might also try to be cute by calling the Vice Squad the "pussy possee" or the "prosee possee" (the latter being short for prostitute). Either would be correct.

Page 65, Scene 147 --

Harry: "The recorder was in the soap."

Technically this would be very difficult to do, if not impossible because of the amount of recording that would be available on a recorder small enough to fit into a bar of soap and they would worry about having an expensive recorder found in the soap. Actually, they would use a very tiny, miniature transmitter which would be much more feasible. So, you may wish to change the word "recorder" to "transmitter" or "miniature transmitter" or even "subminiature transmitter" was in the soap.

Page 69 --

Moran makes reference that Harry worked for the Attorney General's office. As pointed out in the past, the Attorney General's office is part of the Department of Justice and they use the FBI as their investigative agency. I don't think the general public would readily accept this concept. What could be acceptable would be: "...worked for the County Prosecutor's Office in Jersey." The State of New Jersey being what it is and because of its political situation, one of the County Prosecutors could feasibly hire Harry.

Page 70 --

The words "bait bucket" -- I believe the proper terminology here would be "bait box" for the East Coast.

Page 75

Moran: ".....We'll make a fortune selling stuff to Uncle Sam."

I don't think Moran or Harry would be so naive to think they could sell Harry's designs to the Federal Government who have far more elaborate laboratories and highly priced engineering capabilities plus the fact that the Federal Government would certainly hesitate buying equipment that may be used in a classified way from two security risks as Moran and Harry certainly are. It just doesn't fit.

However, as previously mentioned, if Uncle Sam was changed to South American or South American Governments, this would fit beautifully; besides it would be a much larger market as you would be dealing with many governments rather than just the Federal Government of the U. S. The South American Governments would buy from people like Moran and Harry.

On Page 74 there is another reference to the Federal Government. Millard would be risking his job socializing with Harry whose activities are of a criminal nature. Perhaps he may use Harry as a contact for information because of his activities but it is hard to visualize Millard admitting to a person like Meredith that he works for the Federal Government, the inference here being that he is a Federal law enforcement agent. Possible other terminology would be that he worked for an "agency" -- it is a heavy word -- sounds important and carries an aura of mystery as it could be a private detective agency.

Page 76 --

Moran: "The Moran B-7 Mike and Transceiver."

The fountain pen microphone is not a transceiver. The word "transceiver" means two-way communication. It is a wireless microphone with a miniature transmitter. Moran would also be egotistical enough to put his name on it from the standpoint he would call it the Moran MFP-5, meaning as a model number, a Moran fountain pen -5 (5 transistors) transmitter. Therefore, it would probably be more proper to read: "Moran MFP-5 fountain pen transmitter." (Or, you could call it a ball point pen transmitter.)

There are a number of allusions to the Department of Justice, the Attorney General's Office and Police Radio Communications, the Federal Government, etc. When referring to these, for the benefit of the general public (movie goer), I think they should be done very accurately and there should be no attempt to try to fool the people because if you think about it, since the early days of motion pictures, radio and television, the public has been fed a constant flow of semi-documentary or psuedo-documentary films on law enforcement (City, State and Federal levels). Starting with the days of Calling All Cars and Gang Busters through the FBI and Dragnet and it is my feeling that the public has been subconsciously conditioned to the point where they will recognize a bad prop in this field or incorrect law enforcement procedure, or incorrect references to them which would not be absolutely accurate. In short, I think the general public can spot incorrect situations because of the amount of information that has been fed to them over the years through the various media of radio, motion pictures and television.

M E M O R A N D U M

TO: Mona Skager

DATE: December 27, 1972

FROM: Leo Jones

SUBJECT: Senator George Moscone

Per our conversation, please call him:

Office San Francisco: 557-2199 or 557-3965

Office State Capitol: (916) 445-0503

Home San Francisco

(Unlisted): 665-1151

George is in San Francisco now. I called him after our conversation and he is expecting to hear from you.

As you know, George is running for Governor and is an excellent contact. If Francis did write something into the script, I am sure it would be returned in kind in the future; otherwise, any extra's part is fine. George is liberal and anti-bugging.

M E M O R A N D U M

TO: Francis Coppola DATE: December 27, 1972
FROM: Leo Jones SUBJECT: Harry's Apartment

One thing Harry might be doing prior to the others arriving at his apartment is very carefully cutting out the inside of a book (such as the Gideon Bible found in hotel rooms). He would be doing this at home because it would be time-consuming. He is planning to place a recorder in it and would not want his visitors to see what he is doing.

A point I previously mentioned is that these clandestine eavesdroppers (industrial spies) depend heavily on cunning and just plain effrontery. Harry cutting up the Gideon Bible to put a bug in it would clearly demonstrate the gall of the industrial spy.

MEMORANDUM

TO: Francis DATE: January 4, 1973

FROM: Leo SUBJECT: The Conversation

Scene where Harry visits Paul at a police headquarters in Paul's Bureau of Special Services' office (Vice Squad).

Note: I believe Doug Van Koss has access to offices in the PG&E building which are similar to those at the Hall of Justice.

Alternatives:

Harry may be afraid to talk to Paul in Paul's office because he knows the police record interviews and therefore would meet Paul at the "Il Trovatore" bar and restaurant across the street. (There would be uniformed personnel eating and drinking).

Also he could meet Paul in the Hall of Justice cafeteria (lots of police in uniforms eating there). Note: Paul would not be in uniform as he is a Vice cop and might even be dressed rather mod or untidily (being a vice officer he does not have to wear a suit and tie).

Once Harry conversed with Paul, Paul would then pick up the telephone and dial homicide (inter-office dialing) -- the number is 1145. The phone in homicide would ring and the secretary (female) would answer if the call was made during normal office hours.

Secretary: "Homicide, Miss Smith."

Paul: "Inspector DelZampo please."

Secretary: "Just a moment."

Insp. DelZampo: "Inspector Delzampo."

Paul: "Tony, this is Paul; how's it going?" (Paul would call Tony by his first name as he would know him personally.)

Tony Delzampo: "Same old shit -- how's it with you?"

Paul: "Tony, I got a problem, got time to talk?"

Tony D.: "Sure, go ahead."

Paul: "I've got a friend who thinks, maybe, a friend of his has been dusted."

(Note: The word "dusted" is new police slang for "wiped out" "knocked off" "rubbed out" etc.)

Tony D.: "O.k. Paul, what's the story?"

Paul would go ahead and give the story to Tony as Harry relates it to him, even to how he listened through the wall and picked the lock.

The Homicide detective would not be concerned about the fact that Paul would have committed crimes like eavesdropping and burglary to get the information as Tony knows that the Vice Squad people have to deal with all types of "kookie" people in their business.

The conversation would be as brief as possible and Paul may even suggest he buy Tony a "horn" (drink) after work across the street at the Il Trovatore (cops' hangout).

(Note: If Paul meets Harry at the Il Trovatore first, then he would use the ^{USE} pay phone there, or knowing the bartender, ask him to pay the regular phone that's located behind and under the bar (used for business purposes by the bar owner). Paul would then dial 553-1145.

If they meet in the cafeteria, Paul would use the police interoffice phone in the cafeteria and dial 1145.

Note: Tony Delzampo is an actual S.F.P.D. policeman and we could get permission to use his name if you want to use it.

M E M O R A N D U M

TO: Francis DATE: January 5, 1973
FROM: Leo SUBJECT: "The Conversation"

* * * * *

As previously pointed out, references to Harry having worked for Internal Revenue, Attorney General, Department of Justice, would be incorrect for the past 12 years; besides almost everyone knows they use audio surveillance and I question if the movie-goer would be particularly impressed.

An alternative which would be unique, and as far as I know never been used in a movie before, is make reference to Harry bugging a Grand Jury room or a bug in a Sheriff's Office "across the Bay." (Under these circumstances Harry would be working for a well-known criminal attorney for the defense). This happens and law enforcement is just becoming aware of the problem.

There are instances where Harry could have bugged the IRS or even a Supreme Court (or the State Supreme Court Judge's Chambers).

I can discuss these further with you if desired.

I would imagine if Harry "bugged the Establishment or the System" this would have a little shock value to the audience, plus showing his sheer daring and gall.

PAGE 4:

STAN

"Coming in loud and clear."

What we're getting is coming in 5 by 5.

What we're getting is coming in like gangbusters.

PAGE 5:

STAN

"The Justice Department."

Alternatives:

Your Labor Union friends?

The Oil Company?

The Las Vegas group?

The Syndicate?

Your Vegas client, Mr. H?

STAN

"We're getting better than 40%"

We're getting about half.

PAGE 8:

PAUL

"Not bad, I got pieces, good pieces."
Maybe 20, 25 per cent.

About a quarter of it.

About a fourth of it.

PAGE 9

STAN

"Nice guy for a cop"

Nice guy for an ex-cop.

PAGE 13:

HARRY
"One Minute"

...gets rid of any eavesdropping evidence." Note: Harry would have a few girlie magazines and a number of electronic magazines he would also hide. Do you want these props?

Page 35:

MC NAUGHT
"Be carefully Harry, the law is changing fast."

Be careful Harry, the law has radically changed.

Note: Both California State law and Federal laws changed radically in 1967 and 1968.

PAGE 42:

"NEW, NEW, NEW, etc."

NEW SUBMINIATURE INTEGRATED CIRCUIT AUTOSCAN
RECEIVER.

#113:

SPEAKER o.s.
change "transistorized" to Integrated Circuits.

PAGE 43

PAUL
"Have you seen the new crystal controlled units?"

Have you seen the new crystal controlled IC transceivers?

PAGE 44

MORAN o.s.
"This is the Moran S-15 Harmonica Tap, etc."

This is the Moran S-15 Harmonica bug -- or
Moran S-15 interceptor.

PAGE 44

MORAN
"It has its own Nickel-Cadmium" etc.

It has its own Ni-Cad power, etc.

PAGE 45 #121: MORAN
.....enabling surveillance to take place."

ergo: instant monitoring. Permits instant
monitoring of the whole room.

PAGE 47 MORAN
".....ELCO Electronics"

SOLAR SYSTEMS ELECTRONICS

PAGE 48: MAN
"That's your automatic..."

That's our automatic

PAGE 51: ~~Second line:~~ "Loudspeaker."

Should be a small hand-held crystal controlled
receiver.

PAGE 53: PAUL
"Terrific. C'mon I got a staff car."

"Terrific. C'mon I got a car.

PAGE 55: PAUL
#141

Note: If Paul was an ex-cop about 45 years of
age, he probably was retired because of a service-incurred injury
(heart problem, or shot at and wounded), or he could have been
discharged from the PD for rules violation, like "moonlighting"
for Harry Caul. In any event, he could have a Pacific Telephone
Company mobile telephone in his car (various reasons: ego, business
purposes, reminds him of his police department days, etc.).

Paul would call the Police Department via his mobile telephone and
the telephone operator there would answer; he would ask for a division
in the Detective Division such as Vice, Narcotics, Burglary, Missing
Persons, etc. When the division answered, say "Vice," he would
ask for a friend, say Mike O'Hara, and when O'Hara answered he would
say something like: "Mike? Paul. I have a rolling 1028 -- am on
my mobile telephone -- will stand by."

There would be a pause while Mike interrogated the computer center;
after about a pause of X number of seconds, he would be back on
the telephone giving Paul the info.

If for some reason, legal or otherwise, you did not want to identify a particular detective division, you could use "Harbor Station" as it has been closed for years.

Note: The procedures used to contact the mobile telephone operator or dial direct is the same for any Pacific Tel mobile telephone.

PAGE 56: It would be illegal for Paul to have a siren, but he
#145 could have bought one on his own and use it surreptitiously to impress people.

PAGE 58: MORAN
 "That teamster welfare fund back in 68."

If "teamsters" or "unions" have to be deleted, and hope not, as there were a number of murders and bugging episodes dating back to 1954 when Harry Dio and Hoffa bugged the Grand Jury room in N. Y. and were caught.

Alternatives:

The industries hardest hit by the Harry Cauls are: Oil, oil company geophysical explorations, pharmaceuticals, cosmetics, auto manufacturers, aerospace industry, organized crime, the Las Vegas gambling syndicates, H. Tool Co., political campaigns, corporate mergers, steel industry, union-management labor negotiations, major corporate law suites, electronic industry. It is a case of selecting the subject to use (politics, mergers, crime, oil, etc.) and then I will advise you how it would be done.

PAGE 59: HARRY
 "Special Services, the Vice Squad."

Yeh, ex-cop. Special Services, the Vice Squad.

PAGE 60: MORAN
 "I got the whole thing for the Justice Dept."

NOTE: The Department of Justice enforcement branch is the Federal Bureau of Investigation and the Office of the Attorney General of the United States. The FBI manufactures their own special devices and trains their own special crews of agents. In 1965 Congress (Senate Judiciary hearings) spent 2-1/2 years studying all the problems of eavesdropping, both civil and criminal use. In 1968

Congress passed ten new laws pertaining to eavesdropping. U. S. Code title 18 sections 2510 thru 2520. It made eavesdropping legal under judicial controlled conditions for law enforcement in the interest of justice. It made eavesdropping for all others illegal. Congress gave the Dept. of Justice the authority and responsibility of enforcing the laws prohibiting eavesdropping. Under Section 2512, Harry Caul or Moran is committing a felony: Mere possession or interstate transportation of a device "primarily useful for the surreptitious interception of oral or wire communications."

Both Harry and Moran would primarily receive payment for services in cash as their "clients" like Mr. C would not want to be connected in any way with them as he could be convicted of a felony for "conspiring" under the same sections. Therefore, the Morans and the Harry Cauls would not be declaring all these monies they receive on their income tax. This would also be to protect themselves from an audit by the IRS where they would be required to reveal the source of this income.

Therefore, the Department of Justice and the Internal Revenue Service are Harry's enemies and are part of the plot that contributes to Harry's being paranoid as he is afraid they, too, will find him out. Therefore, it is rather inconceivable that Harry or Moran would work for them.

A solution to it is change "Justice Department" to:

I got the whole thing for Mr. H. in Vegas.

The plot being that Mr. H is sending an envoy to buy the Italian's interest in a Las Vegas hotel and he wants to be sure that the envoy isn't crossing him up or double dealing, Mr. H. having had some problems along these lines in real life.

PAGE 60:

HARRY

"The recorder was in the soap."

Harry would have put a subminiature transmitter in the soap. A recorder would be too large.

Note: One of the reasons for Harry Caul coming West could be his reputation as an industrial spy and was hired by Mr. H in Vegas, who wanted the best to check on Mr. M (who was fired after an extensive investigation in real life). Mr. C would be a business acquaintance of Mr. H and therefore got Harry's name from Mr. H.

*Mr. H.
Harvard Hughes*

PAGE 62:

MORAN

(boasting)

If you have to change this for legal reasons,
other suitable actual material is available.

PAGE 63:

MORAN

"You must have read about it in the papers. Harry was working for the Attorney's office."

As previously pointed out, the A.G.'s office is the Department of Justice who are responsible for catching Harry -- not giving him jobs. When you tie Harry or Moran to Justice work, you are giving them a slight aura of respectability in that they are fighting crime and bringing criminals to justice; in reality, they are actually criminals themselves, violating innocent people's privacy (in most cases) for profit.

PAGE 63:

"You must have read about it in the papers. Harry was working directly for the Union's President to catch this chiseler." (changed from Attorney General).

Note: Change "back east" to "down south." (There was a big scandal in Louisiana on this subject about 7 years ago.

PAGE 64:

HARRY

"I pre-rigged the bait bucket."

Bucket would be metal and difficult to transmit from; the words "bait box" is better as it indicates wood and would work better as a bug.

PAGE 69:

MORAN

"I've been telling, Harry.....and we'll make a fortune selling stuff to Uncle Sam."

Suggest changing "Uncle Sam" to South America because the demand is much greater there and because of so many countries and political parties; selling to S. A. has connotation of "police state" "political spying" "revolution" besides it really is rather inconceivable that the Government would ever buy from Harry or Moran because of the illegal activities in the past and future. Also Moran being a boaster would go for the bigger market which is South America.

PAGE 70:

MORAN

"The Moran B-17 Mike and Transceiver."

This is actually a subminiature transmitter concealed in a pen, so he would say any of the following:

The Moran MFP-5

The Moran MFP-5 pen transmitter

The Moran MFP-5 special

The Moran MFP-5 pen mic

The word "transceiver" is incorrect. The B-17 sounds like a motel room or an airplane. Other alternatives MFP-5 - this would be logical as it would stand for Moran Fountain Pen five transistors.

HARRY CAUL -- A typical history.

Normal grammar school education.

High school: Manual trades specialty, did well in radio shop. Upon graduating from high school, took additional correspondence courses in electronics, went to work in a radio repair shop.

Drafted into Army Signal Corps during Korean War. Got additional communication and electronic training by Army and on Vet program after separation from Army. Opened small TV and Radio Repair Shop. Started to do a little bugging for small attorneys in divorce actions; word got around that he knew telephones so soon he was installing wire taps and bugs for attorneys, unions, corporation executives, then branched into undercover photography and general industrial/business and political espionage, but primarily specializing in the sound end of the business.

In the early part of his career, especially during the 1950's, he would also do jobs for D.A.'s, Police Departments, State Attorney Generals.

By 1960, his police business would start dropping off badly as they started to do their own work. They (police) used Harry during the 50's because they had no equipment or training, and he was a unique pioneer in his field. The laws were vague and unclear as they had been written in the 30's and not for modern technology concepts. During the 50's Harry would have even given talks before Police Conventions on bugging and small groups of attorneys and also at local Rotary Club luncheons.

In 1965, the Senate Committee began a 2-1/2 year study and hearings on the overall eavesdropping problem. By 1966, Harry would have been following these proceedings on TV and newspapers; he would realize they were out to stop his activities. At this point, he would start to go underground. He would still do camera surveillance, tailing, etc, but he would be very careful about who he did bugging or tapping for.

In June of 1968, Congress passed the laws that made Harry's eavesdropping activities a felony punishable by a \$10,000.00 fine and five years in jail.

Following is a possibility:

About this time, Mr. H in Vegas had a special job to do on a key executive who was cheating him. Mr. H would not use West Coast eavesdroppers because they are known and may be being watched by the FBI. (When the laws were passed in 1968, no one knew to what extent the FBI would enforce them in regard to the Harry types). So Mr. H. called in Harry from the East Coast to do the job in Vegas or perhaps Harry would have done East Coast jobs for Mr. H. Harry came West, did the job and moved to S. F. because of the more permissive attitude here, knowing if he got caught, he would stand a far better chance of getting off, or at least probation.

However, Harry continues his eavesdropping activities for Mr. H on occasion and other clients he can trust, or who are carefully recommended to him; and then, all for big money as the risk is greater and he could be convicted of a felony if caught.

Regarding Harry's devices. Harry would give his technician the basic concepts of what he wants and then Stan makes them up to please Harry as well as himself. Harry would not waste his time spending hours on the work bench making devices -- that's why he has Stan to carry out his designs and put them into practice. Stan is the type that could care less about the laws and moral issues; he just gets his excitement from making up the gadgets and see Harry accomplish things with them.

SPECIAL NOTE:

The problem with the use of the term "Department of Justice" is that the average movie goer, I believe, will take it to mean the U. S. Department of Justice which consists of primarily the office of the Attorney General and his investigative section, the FBI. For the past 35 years, the FBI has been very careful with their image as portrayed to the public. Films and TV programs about the FBI always portray Agents of the Bureau operating equipment. Therefore, it may be rather difficult for the general public to accept the concept that Harry Caul may have been hired by the Department of Justice to work for them at one time.

M E M O R A N D U M

TO: Daan Tavoularis Date: January 8, 1973
FROM: Leo Jones Subject: Props

* * * * *

Remember, I have to install the pen transmitters in the printed ballpoint pens.

Do you have the Moran (printed) pens yet? It will take a couple of hours to install them.

The pocket recorder we want to use for Moran is the Nagra Pocket Recorder available at Brooks.

M E M O R A N D U M

TO: Mona Skager

DATE: January 8, 1973

FROM: Leo Jones

* * * * *

Confirming our discussion concerning a 45-minute visit to the Warehouse Set by the American Society of Industrial Security (ASIS), scheduled for January 18 at 1200 hours (non-shooting day on the warehouse set) to see what Francis has wrought.

An actual 30-minute training seminar (lecture) on industrial espionage will take place. Those attending are Corporate Security Officers who usually work directly with their companies' President offices. There will also be a number of personnel from the Atomic Energy Commission, Department of Defense, Army Intelligence, Department of Justice (all are members of ASIS).

Some of the companies represented, to name a few:

Sylvania, Westinghouse, Lockheed, United Technology, Standard Oil of California.

\$15.15

1-10-73

Ch # ~~21877~~
mouse - shoes
1-10-73

UNIT

SERIES

29th DAY OF SHOOTING

PRODUCER COPPOLA/ROOS/SKAGER

7:00A SHOOTING OR LEAVING CALL

DATE WEDNESDAY 1/17/73

PICT. _____ THE CONVERSATION

NO. 10675

DIRECTOR F. F. COPPOLA

SET	DESCRIPTION	SCS.	LOC.	STATION
SET	INT. CORRIDOR (D) (IF NOT COMP.)	98 (1-21)	LOC. #1	40TH EMBARCADERO
SET	INT. OFF. (COVERAGE) (D)	(1-21)	LOC. "	41ST
SET	INT. DIRECTORS SUITE (D)	179-180-181-182 (1-29)	LOC. "	"
SET	INT. DIRECTORS SUITE (D)	183 THRU 197-199-200 (1-4-21)	LOC. "	"
SET		SCS.	LOC.	
SET		SCS.	LOC.	
SET		SCS.	LOC.	

CREW LEAVE ZOETROPE @ 7:00

ADVANCE SCHEDULE OR CHANGES

THURSDAY 1-18-73
INT. DIRECTORS SUITE (D) SC. 183 THRU 197-199-200 (1-4-21) #1 EMBARCADERO
(CON'T)

EXT. PARK (N) FRIDAY 1-19-73
SC. 283 THRU 306 (1-2-3)

COVER:
LAW OFF. (D) SC. 36 THRU 88

Assistant Directors PAYLOW/MYERS/BLOOM/CARTER

PRODUCTION REQUIREMENTS

PICTURE THE CONVERSATION

DATE 1/17/73

NO.	ITEM	TIME	NO.	ITEM	TIME	NO.	ITEM	TIME
1	CAMERAMAN	7:00	1	GAFFER	7:00	1	CAMERA TRUCK	6:30
1	OPERATOR	7:00	1	BEST BOY	7:00		INSERT CAR	
1	ASSISTANT	6:30	3	LAMP OPERATOR	7:00	1	STANDBY CAR Wagon	6:00
1	ASSISTANT	6:30		LOCAL #40 MAN TO:			SPECIAL EQUIPMENT	
	EXTRA CAMERA			HOOK-UP DR. RMS.		1	BUSSES:	6:45
	EXTRA OPERATOR			OPERATE GENERATOR				
	EXTRA ASSISTANT			OPERATE WIND MACH.				
				HEAT STAGE				
1	KEY GRIP	7:00		PORTABLE TELEPHONE			PICTURE CARS & TRUCK	
1	2ND GRIP	7:00		SIREN/WIG-WAG				
2	EXTRA GRIPS	7:00		WORK LIGHTS		1	TRUCKS: 10 Ton	6:30
	CRANE & CREW			GAS GENERATOR				
	CRAB DOLLY							
	CRAFT SERVICE MAN			MUSIC REPRESENTATIVE				
	LANDSCAPE MAN			PIANO			SCHOOLROOM TRAILERS	
	PAINTER			PRACTICAL DUMMY-TUNE			DRESSING RM. TRAILERS	
	PROP. MAKERS			MUSIC TRACKS & CUTTER				
	PLUMBER			P. B.			S.P.C.A. MAN	
	MECH. EFFECTS MEN						WRANGLERS	
	WARD. CHECK RM.			SIDELINE ORCHESTRA			LIVESTOCK:	
	BENCHES FOR PEOPLE			SINGERS				
	SALAMANDERS							
	PROCESS BODY			PROCESS CAMERAMAN			DEPT. REPRESENTATIVE	
	PLYWOOD SCHOOLROOM			PROCESS CAMERA			CAMERA	
	PLYWOOD DR. RMS.			PROJ. MACH. & CREW				
	PORTABLE DR. RMS.			STEREO MACH. & CREW			FIREMAN	
				PLATES:			FIRE WARDEN	
1	MAKEUP MAN	*6:30	1	PROPERTY MAN	7:00			
	EXTRA MAKEUP MEN		1	ASST. PROP. MAN	7:00	50	HOT LUNCHES	12:00
	HAIR STYLIST		1	EXTRA ASST. PROP. MEN	7:00		BOX LUNCHES	
	EXTRA HAIR STYLISTS		1	SET DRESSER	OWN CALL	5	DINNERS	
	BODY MAKEUP WOMAN			DRAPERY MAN		5	GALS. COFFEE pier 18	6:30
				FIXTURE MAN			GALS. CHOCOLATE	
	DOORMAN			WARDROBE RACKS		5	DOZ. DOUGHNUTS "	6:30
	WARDROBE CHECKER			MAKEUP TABLES				
	WATCHMEN:			BIRDS, ETC.:				
	NIGHT DAY			WAGONS, ETC.:		2	EXTRA ASST. DIR.	6:30
	LOCKER RM. ATTENDANTS:						2ND ASST. DIR.	
	MAN MATRON					1	SCRIPT SUPERVISOR	7:00
	STUDIO POLICE					1	STILLMAN	7:00
2	MOTORCYCLE POLICE	7:00	1	SOUND MIXER	7:00		FIRST AID	
	POLICE PERMITS			SOUND RECORDER				
			1	BOOM OPERATOR	7:00		MOVIOLA MACHINE	
	COSTUMER (MEN)			CABLE MAN			PROJECTIONIST	
1	COSTUMER (WOMEN)	7:00		EXTRA CABLE MAN			FILM:	
1	EXTRA COSTUMER (MEN)	7:00		P. A. SYSTEM				
	EXTRA COSTUMER (WOMEN)			PLAYBACK MACH. & OPER.			FURN. FOR DRESSING RM.	
				ACETATE REC'DER & OPR.			FURN. FOR SCHOOL	
							FURN. FOR OFFICE	

DEPARTMENT

SPECIAL INSTRUCTIONS

MAKE-UP MAN: REPT. TO #1 EMBARCADERO

CATERER: READY TO FEED @ 12 NOON

PAYLOW/MYERS/BLOOM/CARTER

January 30, 1973

Mr. Francis Ford Coppolla
827 Folsom St.
San Francisco, CA 94107

Dear Mr. Coppolla,

At the recommendation of Leo Jones of Fargo Company we will ship you under separate cover

1 TESSINA Kit # 1 camera with red TESSINA 35L
and coupled exposure meter, as well as
1 daylight selfloader and cassette

granting you our super EOM discount of 40%. For additional accessories and/or films, please refer to enclosed TESSINA pricelist and brochures.

We understand that you plan to use the TESSINA camera in your new film "Conversation" and shall look forward to its release. May we take this opportunity to congratulate you on your films "Patton" and "The Godfather", which are both excellent and which we enjoyed immensely.

Sometime ago I heard over the news that you obtained the rights to film Ayn Rand's "Atlas Shrugged" with a scheduled release for late this year. How does one go about to obtain tickets for opening night in New York City? I would appreciate to hear from you.

In the interim please let us know if you have any questions regarding the TESSINA, which is still and by far the world's smallest and lightest 35mm camera. Under separate cover we are sending you a complete set of illustrated pricelists, covering our line of European precision photographic, optical and audio-visual equipment. Please let us know if you are interested in any of our other cameras, lenses, tripods, etc.

Sincerely yours,

KARL HEITZ, INC.

Yvonne Brandes

/y

FAIRCHILD

SEMICONDUCTOR

A DIVISION OF FAIRCHILD CAMERA AND INSTRUMENT CORPORATION

464 ELLIS STREET, MOUNTAIN VIEW, CALIFORNIA 94040 • (415) 962-5011 • TWX: 910-379-6435 • CABLE ADDRESS: FAIRSEMCO

February 2, 1973

Mr. Francis F. Coppla
Francis Ford Coppla Productions
827 Folsom Street
San Francisco, CA 94107

Dear Mr. Coppla:

On behalf of the American Society for Industrial Security we want to express our appreciation for allowing us to view the production set of the movie "The Conversation."

Mr. Leo Jones did an excellent job of explaining the method of movie making and everyone enjoyed the day. We are all anxiously waiting to see the finished movie.

Again thanks.

Sincerely yours,

NGZ:mt

N. G. Zalfa
Security Supervisor

bcc Leo Jones



464 ELLIS STREET, MOUNTAIN VIEW, CALIFORNIA 94040 • (415) 962-5011 • TWX: 910 - 379-6435 • CABLE ADDRESS: FAIRSEMCO

2 February 1973

Mr. Leo Jones
Saber Laboratories, Inc.
1150 Bryant Street
San Francisco, CA 91343

Dear Mr. Jones:

On behalf of the American Society for Industrial Security we want to thank you for the excellent presentation you made about the movie "The Conversation." You were most professional in your presentation and everyone enjoyed the day. We are all looking forward to seeing the finished movie and, again, thank you.

Sincerely yours,

A handwritten signature in blue ink, appearing to read "N. G. Zalfa".

NGZ:mt

N. G. Zalfa
Security Supervisor

Mr. Gene Hackman
12437 Mulholland
Los Angeles, Calif.

Dear Gene,

It was a pleasure meeting and working with youhh er
here in San Francisco, hope we have the opportunity
to do it again. The wrap party was great!!

Gene, do you remenber I lent you a small transmitter
and a combination AM/FM radio cassette recorder? Did
you turn them in to someone at Zoetrope? Clark Paylow
can't locate them. Please advise.

Next time you are in San Francisco with your charming
wife lets' get together.

Wishing you the best.

Sincerely,

Leo H. Jones

February 28, 1973

March 1, 1973

Mr. John Cazale
42 West 65th Street
New York, N. Y. 10023

Dear John:

Under separate cover, via UPS, I am shipping you the characterization portrait of you in the film. I hope you enjoy it.

It was great working with you and I hope you will give me a call the next time you visit San Francisco.

Warm personal regards,

Sincerely,

Leo H. Jones

March 7, 1973

Mona Skager
American Zoetrope
827 Folsom Street
San Francisco, Calif.

Dear Mona:

Regarding the equipment to be donated to John F. Kennedy
University for a tax consideration, when you are ready
to discuss this, please give me a jingle.

Sincerely,

Leo H. Jones